तव कथामृतं तप्तजीवनम्
tava kathāmṛtaṁ tapta-jīvanam

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The Art of Management

His Divine Grace A.C. Bhaktivedanta Swami Prabhupada

The regulative principles must be followed by everyone. Otherwise their enthusiasm dwindles and they again think of sex and become restless, and so many problems are there. This is a symptom of missing the point. The point is to be engaged in doing something for Krishna, never mind what that job is. One should be engaged in doing something satisfying to a devotee so that he remains always enthusiastic. He will automatically follow the regulative principles because they are part of his occupational duty. By applying them practically as his occupational duty, he realizes the happy result of the regulative principles. The future of this Krishna Consciousness movement is very bright, so long as the managers remain vigilant that 16 rounds are being chanted by everyone without fail, that they are all rising before four in the morning and attending *maṅgala-ārati*. Our leaders shall be careful not to kill the spirit of enthusiastic service, which is individual, spontaneous and voluntary. They should always try to generate an atmosphere of fresh challenge to the devotees, so that they will agree enthusiastically to rise and meet it. That is the art of management: to draw out spontaneous loving spirit for sacrificing some energy for Krishna. But where are such expert managers? All of us should become expert managers and preachers. We should not be after comforts and become complacent or self-content. There must be always some *tapasya* — strictly observing the regulative principles. The Krishna consciousness movement must always be a challenge, a great achievement to be gained by the voluntary desire to do it — that will keep it healthy. So you big managers now try to train up more and more competent preachers and managers like yourselves. Forget this centralizing and bureaucracy.

— Letter to Karandhara, 22 December 1972.

next column ☞

We Receive According to What we Give

Srila Bhaktisiddhanta Saraswati Thakur Prabhupada

Question: Who will be delivered from this material world?

Srila Prabhupada: If one gives one hundred percent then the Lord will definitely deliver him. If the association of the *sādhus* and guru, service to the *sādhus* and guru, does not become an integral part of our life, then this desire to give

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one hundred percent does not arise within us. On the other hand, it is not possible to attain the Lord who is complete unless one completely dedicates himself. God is complete and perfect. He wants what is complete and perfect — complete love, complete surrender. The complete can be attained only by giving completely. One receives according to what one gives.

— Excerpted from *Prabhupada Saraswati Thakur*. Mandala Publishing Group. Eugene, Oregon. 1997.

The Kirtana of Srila Narottam Das Thakur

Srila Narahari Chakravarti's Bhakti-ratnākara

At the famous festival at Kheturi-gram, after the installation of the deities, Sri Jahnava Thakurani, the divine consort of Lord Nityananda Prabhu, empowered Narottam Das Thakur to do kīrtana. *This excerpt is from chapter ten, verses 522 to 632.*

Sri Jahnava Iswari stared continuously at Narottam, infusing him with spiritual power beyond the comprehension of common men. Sri Achyutananda, the son of Adwaita Acharya Prabhu, blessed Thakur Narottam, and the *mahāntas* gave him their permission to begin the *sankīrtana*. The companions of Narottam were all expert in singing, dancing and musical instruments.

Devidas, who sat on the left side of Narottam, started by stroking the sweet *mṛdaṅga*. The other musical instruments joined in, each one seeming to speak in sweet words full of *prema*. Narottam led the *kīrtana* and Sri Vallabha Das and others repeated each line in turn. Sri Gauranga Das and others played other instruments and sang in a pitch. There are two methods of *kīrtana*: *anibadha*, unbinding, and *nibadha*, binding. Sri Gokul sang the first method and his sweet voice impressed everyone. The audience was mesmerized by the musicians and their dramatic performance.

Surrounded by his musicians, Narottam looked like the moon surrounded by stars. During the *kīrtana*, Narottam and the other singers absorbed themselves in thoughts of Chaitanya, Nityananda and Adwaita, dedicating themselves to the mercy of those Lords. By their tuning, volume, scale, and modulation, the *rāgas* and *rāgiṇīs* they sang seemed to take life. The depth of their singing increased the tempo of the instrumentalists, and as the volume of the song increased so also the pleasure of the *vaiṣṇavas* increased. Khandavasi Sri Raghunandan offered sandal paste and flower garlands to the *mṛdaṅga* and *karatālas*, the personal instruments of Mahaprabhu, and then embraced Narottam and the other singers in a wave of emotion. He garlanded Narottam and each singer and they in turn bowed to him.

Thereafter Narottam changed to the *nibadha* style of *kīrtana*, which explained the mental condition of Nadia Chandra (Chaitanya Mahaprabhu, the moon of Nadia), observed in the mood of Sri Radhika. The singers became emotional during their performance and this heightened the ecstasy of the audience. Sri Jahnava Iswari cried when she listened to the song describing the qualities of Sri Gaurasundar. Sri Achyutananda, Sripati, Srinidhi and others lost control of their emotions and shivered in ecstasy.

People discussed the *kīrtana* recital of Narottam in various ways. One person appreciated the way Narottam expressed the inner meaning of each song. Another person appreciated the overall masterful presentation. One person said that Narottam had attempted to duplicate the method of *kīrtana* enjoyed by Mahaprabhu at the house of Svarupa Damodar in order to attract Mahaprabhu himself to the *kīrtana*. Another man agreed that Mahaprabhu must be enjoying the *kīrtana* with his beloved companions. One devotee expressed his inner desire to see the Lord and his companions manifest within the *sankīrtana*. They all appreciated the quality of the *kīrtana* with its fine tuning, meaning, and rhythm, saying that the Gandharvas and Kinnaras should be ashamed of their songs.

During the *kīrtana* recital, demigods from heaven poured flowers on the singers. Narada and other famous saints and ascetics came in disguise from heaven to attend the *kīrtana*. Lord Shiva and Lord Brahma were also fully absorbed in that *kīrtana*. Even the animals, birds, snakes and other creatures were mesmerized by the songs. Little by little, as the ocean of *sankīrtana* overflowed its banks, the people in the *sankīrtana* pavilion forgot their own existence and bathed in the tears from their eyes.

The Manifestation of Mahaprabhu

While listening to the *sankīrtana*, Lord Gaura Rai decided to reveal himself in that place. Within that pavilion, Chaitanya, Nityananda, Sri Adwaita and other companions suddenly manifest themselves, like lightning in a cloud.

Charming the universe with their appearance, they became the precious jewels of the *sankīrtana*. This pastime of Mahaprabhu enjoying and participating in *sankīrtana* was beyond the comprehension of even Lord Brahma and other demigods. The audience was enchanted by the beautiful dresses and graceful gestures of those divine beings. In the midst of the *sankīrtana* they danced gracefully in time with the increasing beat of the musical instruments. Mahaprabhu's indescribable dance in that *kīrtana* seemed to shower love throughout the world. Sri Nityananda's dance caused the world to tremble, while Sri Adwaita Chandra danced like a mad lion and roared in joy. Pandit Gadadhar danced ecstatically with Srinivas. The joyful dancing of Srivasa Pandit, Murari Gupta, Vakreswar, Haridas Thakur, Svarup Goswami, Das Gadadhar, Rai Ramananda, Vasudev Sarvabhauma and Vidya Vachaspati lifted the people out of their sorrows and miseries. Achyutananda danced with tears of joy flowing from his eyes, while the dancing of Mukunda, Sri Narahari, Sri Raghunandan, Gauri Das Pandit, Sripati, Sri Nidhi, Govinda, Madhava and Basu Ghosh enchanted the world. Hundreds and thousand of people participated in that dance, including Mukunda, Sri Acharya Purandara, Vasudeva Dutta, Brahmachari Suklambara, Sriman Pandit, Yadu, Sri Mukunda Dutta, Sri Madhusudan, Sri Nath, Mahesh, Sridhar, Shankar, Jagadish, Sri Yadunandan, Kasishwar, Sri Raghunath Bhatta, Rupa, Sanatan, Sri Nakul Brahmachari, Dhanajaya, Vipra Vaninath, Sikhi, Kanai, Vijay, Suryadas, Sri Nrisimha, Hridaya Chaitanya, Syamananda, Srinivas, Sri Narottam and others. Even the demigods and Gandharvas danced with them.

Gauracandra loves his disciples, and thus he fulfilled the desires of Srinivas and Narottam by appearing before them during the *sankīrtana*. When he embraced Srinivas and Narottam he softly told them something confidential that others could not hear. Then Mahaprabhu and his companions disappeared, leaving his disciples in utter despair. Their pitiful lamentation broke the hearts of all who witnessed the scene.

The sudden appearance and disappearance of Mahaprabhu within that *sankīrtana* created a sense of despair amongst all the devotees present. They became struck by the reality of their miserable lives and began to lament piteously.

keha kahe, — "kothā gela prabhu gauracandra?"
keha kahe, — "kothā śrī advaita nityānanda?"
keha kahe, — "kothā śrī paṇḍita gadādhara?"
keha kahe, — "kothā haridāsa, vakreśvara?"
keha kahe, — "kothā gelā śrīvāsa, murāri?"
keha kahe, — "kothā śrī mukunda, narahari?"
keha kahe, — "kothā gaurīdāsa, gadādhara?"
keha kahe, — "kothā śrī svarūpa-dāmodara?"
keha kahe, — "gaṇasaha prabhu dekhā diyā
kothā gelā" — bali' kānde bhūme loṭāiyā

"They said, where has Prabhu Gaurachandra gone? Where is Adwaita, where is Nityananda? Where is Sri Pandit Gadadhar? Where is Haridas and Vakreshwar? Where is Srivasa and Murari, Sri Mukunda and Narahari? Where have Gauridas and Gadadhar gone? Where is Sri Svarupa Damodar?" Rolling on the ground and crying loudly, they said, "When will we again see the associates of Mahaprabhu?"

Tears flowed so profusely that the ground became muddy. Even the atheists who had come to the *sankīrtana* only to make fun of the devotees also began to cry. Lifting their hands high in the air, they prayed to Mahaprabhu to protect them from sin and misery.

When Sripati, Srinivas and others regained their external senses they could not believe that they had actually had the association of the Lord. The people in the audience were also amazed by the vision they had seen. Srinivas and Narottam explained to them that they had been witness to another *līlā* of Mahaprabhu, and that the Lord's pastimes are always beyond the comprehension of the laymen. Sri Jahnava Iswari confirmed this by saying that Mahaprabhu had fulfilled the great desires of his beloved devotees by personally appearing during their *sankīrtana*. By this appearance, Mahaprabhu had delivered many heretics from sin and damnation and lifted mankind out of its ocean of sorrow.

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O Mind, Just Stay in Vrindavan!

Bhakta Kavi Gopal Krishna

Gopal Krishna Pattnaik (1784-1862) of Paralakhemundi, southern Orissa, wrote hundreds of devotional poems about Sri Chaitanya Mahaprabhu and Radha Krishna. His poetry is a common feature of Orissan cultural life, and Odissi

dance performances are often based on his devotional poems. He was initiated in the line of Shyamananda Prabhu.

This poem is one of his many "instructions to the mind" — manaḥ śikṣa, *a common poetic form in Gaudiya Vaishnava literature. Because the audience may not be willing to accept direct instructions, the poet presents the message in a more easily digestible form — as an instruction to his own mind.*

(śaṅkarābharaṇa rāga; rupaka tāḷa)

vrajavanaku mana jā chālire
jaya rādhe kṛṣṇa boli-re (chorus)

O mind! Go to the forest of Vraja, singing, "All glories to Radha-Krishna!"

bhāḷa nā ethire kichi nāhiñ sukha
murukha sabuṭi duḥkha-re
nibhṛta-kuñjare bije karichanti
rahi dekha candra mukha-re

O foolish mind, don't have any misgivings, for there is no happiness here. This world is only distress. Stay in Vrindavan and gaze at the moonlike faces of Sri Sri Radha Krishna, who are staying in a solitary grove.

cinmaya cidghana rasamaya kṛṣṇa
ānandarūpīṇī rādhā

sakhī mañjarīṅka saṅgate rahibu
nāśibe sakala bādhā-re

Sri Krishna is divine consciousness (*cinmaya*), and concentrated bliss (*cidghana*), and is full of transcendental mellows *(rasamaya)*. Srimati Radharani is the embodiment of divine pleasure. Stay with the *sakhīs* and *mañjarīs*. In their association, all obstacles will be destroyed.

niśāntaru rāsā- basāna paryante
sevāre thibu santata-re
niṣkāma hoiṇa sādhu-jane puṇa
rahiṇa bhāla tu anta-re

From morning to night always engage in devotional service. Becoming free from all other desires, in your heart always remember and think of *sādhus*.

śrī guru datta bīja-mantra ādhāra
kariṇa hṛdare rakha-re
gopāla-kṛṣṇa bhāṣa-i se yugala
rasaku bhāvi tu sukha-re

Keep the *bija-mantra* given to you by Sri Guru in your heart as protection; Gopal Krishna says, "O my mind, become happy by thinking of the mellow of the divine couple.

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The Nectar Pastimes of Lord Govinda

Srila Krishnadas Kaviraj Goswami's
Govinda Līlāmṛta *5.1*

yat pītaṁ śruti-vāṅ-manobhir aniśaṁ tṛṣṇā-pradam adbhutaṁ
saṁsārāmaya-hāry api praṇayajonmādāndhya-mohādi-kṛt
śaśvac carvitam apy analpa-rasadaṁ dehādi-hṛt-puṣṭidaṁ
taj jīyād amṛta-spṛhā-haram idaṁ govinda-līlāmṛtam

The immortal nectar pastimes of Lord Govinda are most captivating. If one constantly drinks this wonderful nectar with his ears, words, and mind, his fascination for it will increase more and more. Tasting this nectar again and again nourishes the body and heart and cures the disease known as material life. This elixir of immortality makes the reader bewildered, blind, and mad with ecstatic love for Krishna.

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